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SOME ERRORS CONCERNING RICHARD EDWARDS.

We have much reason to be grateful to the Early English Drama Society for the volumes of *Early English Dramatists* which it is now publishing, and to Mr. John S. Farmer, the editor of the series. The work as a whole will prove of value. The alphabetical Notebook and Word List with each volume, is a new and convenient feature of the editing, and the list of plays included in the series has been selected with admirable judgment. Along with commoner favorites, much that has been difficult of access is here given; as for example, *Youth*, Heywood's *Witty and Witless*—together with a volume of his *Proverbs, Epigrams and Miscellaneous Writings—Albion Knight, Misogonus, and Godly Queen Hester*.

A work of such scope as this, however, cannot be free from flaws. In connection with Richard Edwards' *Damon and Pithias*, in a recent volume in the series, Mr. Farmer has given notes on the author's life and his non-extant *Palamon and Arcyte* which stand in need of revision. Following too trustfully the statements of such authorities as Warton, Collier, and Ward, Mr. Farmer has incorporated here some of their minor errors. May I point out these misstatements, now long current, and at the same time add a few facts that a study of Edwards and his work has newly brought to light?

1) As for erroneous statements about the life of Edwards. Mr. Farmer, following Warton, says that after taking his M. A. at Oxford in 1547, he returned to London and "entered himself at Lincoln's Inn. . . . He ultimately became one of the Gentlemen of the Chapel Royal and in 1561 was appointed Master of the children of the Chapel" (p. 167). Edwards did *not* enter Lincoln's Inn shortly after leaving Oxford, as Mr. Farmer and all previous accounts have assumed. The date of his entry is given in the *Records of the*

Society of Lincoln's Inn, Admissions, published in 1896, and was November 25, 1564 (p. 72). When he became a member of the Chapel I do not know but he was already a member in 1555, though Warton loosely put his entrance "in the beginning of Queen Elizabeth." A roll of the gifts to Philip and Mary on New Year's day, 1556, which is printed by Nichols (*Progresses*, 1st ed., vol. III, pp. xix-xx), gives among other items "Richard Edwards of the Chapel, certain verses." This is the first definite date we have for him after his leaving Oxford. Edwards was apparently made Master of the Children not in 1561, but in 1563. The 1561 is Warton's date, but on April 30, 1559, Elizabeth granted a patent to Richard Bower, who had been Master of the Children under Henry, Edward, and Mary, continuing him in his office (Rymer's *Foedera*, xv, p. 517); and an entry in the *Cheque Book of the Chapel Royal* records the death of Bower as Master in 1563, the next entry being that of the death of Edwards himself as "Master of the Children," in 1566.

Again, Mr. Farmer, following previous authorities, tells us that "When on his deathbed he is said by Wood to have composed a noted poem called 'Edwards' Soul Knil' (Knell), or the 'Soul Knil of M. Edwards,' which was once much admired. Gascoigne was Wood's authority, but the author of *The Steele Glas* seems only to have ridiculed the piece being written under such circumstances." This is the stereotyped account of the *Soul Knil*, but no one of those who have repeated this bit of information has been at pains to inquire whether the poem is still extant. I believe, however, that it is. Warton in his notice of Edwards (ed. 1840, vol. III, p. 237) speaks of a ms. in the British Museum (Cotton, Tit. A. xxiv) as containing some "sonnets" signed with his initials. The ms. contains among others four poems signed "R. E.", of which two have been printed since Warton's day. No titles are given for any of these poems, but the longest of them, never before published, is, I am confident, the

"once much admired" *Soul Knil*. Certainly no more fitting title than "Soul Knil" could be given it. The text follows :

[SOUL KNIL OF M. EDWARDS.]

(*Modernized in punctuation only.*)

O lorde, that ruleste bothe lande [and] seae,
even by thy hevenly povre,
gravnte I may passe thes raginge seas,
nowe, in this happie howre.

for as the deere that seethe the darte
his bane dothe drede full sore,
so do I feare the windes, the see,
and eke the drenchinge showre.

but if thou wylte my corse to pine
amyddes the drenchinge waves,
I yelde my sprite to the, o lorde,
that all the worlde saves.

And to the fishe I give my fleshe,
a worthi fode to be,—
wo worthe the time that chaunsethe thus
my contre for to flye !

for, lo, even now my eres do here
how this same waves do rore
that shall forthe drive my drenched corse
vnto the sowndinge shore.

And there summe man shall see me lye
vpon the shininge sandes ;
and thus shall pray vnto the lorde,
withe liftinge vp his handes :

"o lorde, my frendes and childerne all
guyde withe thy holy hande,
and grawnte they fly the raginge seas
and dye vpon the lande.

"for so, even here, I see won lye ;
while he this race didde runne,
a mides the cruel seas he cau[g]hte
his bane, alas, to sone.

"It is, alas, a ruthfull thinge
to see this woofull wighte,—
make thou, o lorde, his sely sole
partaker of thy lighte !

"And I, to shewe the farvente love
I bere to christian bludde,
here wille I take the corse vnknowne
and winde hit in a shrowde,

"And bringe hit to the holy church,
the christiane rightes to have,
and so withe in the halowed grownde
will put him in a grave.

"Vpon his grave shall stande a stone
as wittnes of his case,
and shall forbidde all suche as sayle
to attempte that dredful place."

Thus shall I die, thus shall I lie,
this is my destinie !

but wo worthe me that shall giue cause
eche wyg[h]te the seas to flye !

Woworthe the manne that framed the shippe
whereby we cut the seas,
and see the contres farre aparte,
owre fances for to pleas.

but woworthe me, yet ons agayne,
that thus shall lye wknowne,
and shall not place my wretched corse
vnder summe Englishe stonne.

O lorde, whi doste thou take me nowe
amides the drowninge seas,
and shorten thus my springinge yowthe,
and eke my plesante deas ?

but nowe, o lorde, but now, I saye,
begyns my yuthely pryme :
take me in age, and let me liue
as yet a longer time,

That I may wayle my wiked ways,
and eke my wantone will,
and lerne to hate all erthely yoies,
of whiche I hadde my fyll !

but wo is me, I pray in vayne,
even clene agaynste thy will ;
for in my sifes and wikednes,
o lorde, thou wylte me kyll !

Thi will be donne, in lande and sea :
to dye my selfe I bende.
o dethe, cumme now, for god, my lorde,
appoynted me this ende.

o dethe, how sharpe arte thou to suche
as bene in tender age,
whiche by repentance thinkes at lenkthe
theire sinnes for to asswage.

but dye I muste vndowtedly,—
what nedes me further talke ?
and in the salt see fludde my corse
vnto the shore shall walke.

I yelde my sprite into thy handes
that died vpon the roode,
for thou haste bowghte me, god of truthe,
even withe thy precious blodde.

I am beset withe sinne, alas ;
I am the childe of ire.
kepe thou, o lorde, my sili sole
from ever lastinge fire !

In the, in the, I truste, o lorde ;
thi blodde, thy blodde, I crave !
forget my sinnes, and gravnte me sprite
the hevenly yoies to have.

lo, now I sinke, lo, now I drowne,
and drinke the mortall floodd :
o christe, o christe, take thou my sprite,
that trowstethe in thy bloodd !

finis.

R. E.

2) With regard to *Damon and Pithias*. Mr. Farmer says (p. 162), "It is uncertain when it was first produced: some authorities regard it as identical with the tragedy of Edwards, which was performed before the Queen at Richmond by the children of the Chapel in 1564-5." Collier (*Eng. Dram. Poetry and Annals of the Stage*, ed. 1879, vol. II, p. 340) followed by Ward, concludes that *Damon and Pithias* was *perhaps* the tragedy in question, basing his judgment on a record in an estimate of expenses for masques and plays, preserved in the Public Record Office and printed by Chalmers (*Apology*, p. 354). But the words of the estimate about "Rugge bum-bayst an cottone ffor hosse," when compared with the passage in *Damon and Pithias* where Jack and Will show off their immense breeches containing "seven ells of rug," make the identification almost certain. The play was performed at court on Christmas day, 1564,—not at Richmond as Collier states (*Hist. of Eng. Dram. Poetry*, ed. 1831, vol. III, p. 2), but at Westminster, a fact which can be readily proved from the *Calendar of State Papers* for the period. (On both these points see *Notes on Richard Edwards*, *Journal of Germanic Philology* for 1902, vol. IV, no. 3, pp. 348-355.) According to Wood, the play was also produced at the University, but whether before or after the court performance can only be guessed.

Under *Variorum Readings* (page 163) Mr. Farmer gives us the following: "'Lovers of wisdom are termed *philosophy*,' so in both editions [*i. e.* both quartos]: Hazlitt reads (as suggested by Collier) '*Loving of wisdom is termed philosophy*,' but possibly the second *i* in the *philosophie* of the black letter original is a misprint for *r*, or a battered letter, thus *philosophre* (*philosophre*), a common enough form for philosopher—the singular inflection with a plural tense [query *verb*?], or *vice versa*, is not uncommon." Has not Collier led Hazlitt astray, and is not Mr. Farmer's *philosophre* equally wide of the mark? For the passage is in the midst of rhymed couplets and should obviously rhyme with the next line as follows:

Lovers of wisdom are termed *philosophi*—
Then who is a philosopher so rightly as I?

Philosophi is simply the plural of the Latin *philosophus*; and the line may stand as in the quartos with the correction of the slight misprint of *ie* for *i*.

3) Finally, as to *Palamon and Arcyte*, the lost play, which was given at Oxford in 1566. Here (p. 184) Mr. Farmer quotes Stow and Wood, the authorities commonly cited. Wood's account, the more circumstantial of the two as to the play, is in itself far inferior to an account written in Latin by John Bereblock, who was a spectator at the play. This man's *Commentarii* is an exhaustive report of all that was done on the occasion of Queen Elizabeth's visit to Oxford, in honor of which Edwards' play and others were presented. Bereblock gives a long synopsis of *Palamon and Arcyte* from which we may judge its content much better than from Wood. The *Commentarii* was printed by Hearne in 1729, by Nichols in the first edition of his *Progresses*, and by Mr. Charles Plummer in *Elizabethan Oxford* (Oxford Historical Society Series), 1886. It is fully discussed in *Notes on Richard Edwards*, above referred to (pp. 356-369), and in an article in *Publications of the Modern Language Association* for 1905 (new series, vol. XIII, no. 3, pp. 502-528). The play was not given on "September 2 and 3," a mistake due to Collier and Fleay, but on September 2 and 4.

WALTER YALE DURAND.

Oberlin College.

TRUMEAU, TRUMER, TRIMER

ET QUELQUES AUTRES DÉRIVÉS DU LAT. *torus*
EN GAULE.

Les étymologies qu'on a jusqu'ici proposées pour *trumeau*, vfr. *trumel* "cuisse, gigot, jambe" sont peu vraisemblables.¹ Le radical *trum-* que l'on trouve dans les plus anciens exemples de ce mot rapportés par Godefroy a pour base le latin *torus*, dont une des significations était "nœud de muscles faisant saillie sur le corps de l'homme ou des animaux": ainsi *torus* désignait surtout la

¹ Voir Scheler, *s. v.*, et Körting, 9707, 9777.